



University of Alberta
Department of Music

Concert Band

Wendy J Grasdahl, Conductor

Sunday, April 1, 2007 at 3:00 pm



Convocation
Hall

Arts Building
University of Alberta

Program

English Folk Song Suite (1924) Ralph Vaughan Williams
1. March "Seventeen come Sunday" (1872-1958)
2. Intermezzo "My Bonny Boy"
3. March "Folk Songs from Somerset"

Allerseelen (All Soul's Day), Op. 10, No. 8 Richard Strauss
(1864-1949)
arr. A. O. Davis, ed. F. Fennell

Overture to "Candide" (1956) Leonard Bernstein
(1918-1990)
arr. W. Beeler

From Chaos to the Birth of a Dancing Star (1983) Allan Bell
(b. 1953)

Intermission

Sea Songs (1923) Ralph Vaughan Williams
(1872-1958)

A Tribute to Stephen Foster (1968) arr. S. Nestico
(b. 1924)

Africa: Ceremony, Song and Ritual (1994) Robert W. Smith
(b.1958)

Program Notes

Ralph Vaughan Williams (1872-1958) was born in Down, Ampney, England and died in London. He was acknowledged as Britain's leading composer after the death of Sir Edward Elgar in 1934, and he was the leader of the 20th century English national school. From 1938 until his death, his time was devoted to composition, folk song research and publication, church music, and music for amateur use. His main contributions include nine symphonies and other orchestral works, including *Variations on a Theme by Thomas Tallis*, solo works such as the *Tuba Concerto*, choral works and several works for band, including *Sea Songs*, *Toccata Marziale*, *Flourish for Wind Band*, and *Rhosymedre* (arr. Beeler). His *Symphony No. 8* contains *Scherzo alla Marcia*, a movement composed entirely for wind section and often performed as an individual work by wind ensembles.

English Folk Song Suite was composed for British military band in 1924. It is in three movements (March – Seventeen Come Sunday; Intermezzo – My Bonny Boy; March – Folk Songs from Somerset). Based entirely on folk music sources, English Folk Song Suite, along with the two Suites by Gustav Holst, was one of the first works in the 20th century's repertoire of compositions specifically composed for wind band. Vaughan Williams' use of folk music materials can be attributed to his nearly life-long interest and research in English folk songs. Folk sources can be found in many of his other works from this period, as Nationalism in music flourished during the years between the two world wars.

Richard Strauss (1864-1949) had a life-long love affair with the human voice. Instrumentalists of the orchestra in the opera pit or on stage know him as the composer of those epic essays in sound and its pyrotechnical manipulations which raised their sometime functionary lot to the realms of high virtuosity, singly and in section. Fifteen operas were to fill and dominate his life but he is best known by his masterworks for large orchestra.

Early art songs written in 1882, such as the opus 10 group of 8 including *Zueignung*, *Die Nacht* and *Allerseelen* are classic examples in that form; Strauss composed no less than 138 such songs with piano accompaniment. They beg a second hearing; this one of *All Souls' Day* which Albert Oliver Davis has fashioned with stylistic fidelity in his dramatic setting for symphonic band is very worthy of this option. Davis' inner developments are carefully framed within the Strauss original. Unfortunately for those who toil in the band profession, Strauss wrote no such music for the medium, but wide acceptance of the Davis setting of *Allerseelen* helps to fill the void.

Leonard Bernstein (1918-1990) was born in Lawrence, Massachusetts and died in New York City. He is considered to be the first internationally-known musician to be entirely the product of American schooling and was one of the few composers equally at home in the popular theatre and concert hall. He studied at Harvard University and the Curtis Institute of Music in Philadelphia. His teachers included Walter Piston for composition and Serge Koussevitsky and Fritz Reiner for conducting. In 1959 he became music director for the New

York Philharmonic Orchestra. Bernstein wrote music for orchestra, chorus, music theatre, movies, and television. Some of his works that have been transcribed for band include *Slava!*, *Symphony No. 1: Jeremiah* (1942), *Symphonic Dance Music from "West Side Story"*, *Divertimento*, *A Musical Toast*, *Selections from "West Side Story"*, and *Three Dance Episodes from "On the Town"*.

Candide was Bernstein's third Broadway musical. Critics failed to acclaim the 1956 debut in Boston, and the ensuing short run on Broadway was a commercial failure. After many changes, a version produced in Glasgow, Scotland, in 1988, reportedly best represented Bernstein's intentions.

Adapted by Lillian Hellman from Voltaire's satire on blind optimism, the story concerns Candide, a young man whose tutor, Dr. Pangloss, has convinced him that everything is for the best "in the best of all possible worlds." During journeys to Lisbon, Paris, Buenos Aires, and Venice, Candide learns that real life holds more crime and suffering than he had been led to believe.

Allan Gordon Bell (b.1953) was born in Calgary. He received a Master of Music degree from the University of Alberta. He has been a professor of theory and composition at the University of Calgary since 1983. He has written chamber music, and for voice, choir, orchestra, band, and electroacoustic media.

From Chaos to the Birth of a Dancing Star (1983) In February of 1983 the Alberta Chapter of the Canadian Band Association designated that a portion of funds received through Western Canada Lottery would be used for the commissioning of a new work for band. Working in conjunction with the Canadian Music Centre and with the funding received from the Composer in the Classroom Project through Alberta Culture, plans were made to select an ensemble and a composer.

The Wind Ensemble from Salisbury Composite High School in Sherwood Park, under the direction of Rick Benson and Professor Allan Bell from the University of Calgary were chosen to bring the project to life. Allan Bell visited the band in May of 1983 and for several days discussed with the students the craft of composition. He gave them exercises that allowed them the opportunity to compose.

During the summer Allan then composed "Chaos" for the band based upon some of the students' ideas and his knowledge of the ensemble. In the fall Allan returned to their classroom and worked with them and discussed the final composition with them.

The piece was premiered by the Salisbury Composite High School Wind Ensemble at the Canadian Band Association Convention in October of 1983. When the great philosopher Frederick Nietzsche was asked to describe the creative process he said that it is only out of chaos there can be the birth of a dancing star.

Sea Songs was composed by Ralph Vaughan Williams. This work was written in 1923 for the Wembley Exhibition of 1924 and was published simultaneously for brass band and wind band. Written in a typical ABCA march form, the composer's own ideas are blended with three well-known folk songs: "Princess Royal", "Admiral Benbow" and "Portsmouth". This work is constructed with a folk-tune-like melody and eighth-note accompaniment. The composer transcribed this work for orchestra in 1942.

A Tribute to Stephen Foster is arranged by Sammy Nestico.

Stephen Collins Foster (1826-1864), known as the "father of American music," was the pre-eminent songwriter in the United States of the 19th century. His songs, such as "Oh! Susanna", "Camptown Races", "My Old Kentucky Home", "Old Black Joe", "Beautiful Dreamer", and "Old Folks at Home" ("Swanee River") remain popular over 150 years after their composition.

Stephen was greatly influenced by two men during his youth: Henry Kleber (1816-1897) and Dan Rice. The former was a classically trained musician who immigrated from the German city of Darmstadt and opened a music store in Pittsburgh, and who was among Stephen Foster's few formal music instructors. The latter was an entertainer – a clown and blackface singer, making his living in traveling circuses. These two very different musical worlds created a tension for the teenage Foster. Although respectful of the more civilized parlor songs of the day, he and his friends would often sit at a piano, writing and singing minstrel songs through the night. Eventually, Foster would learn to blend the two genres to write some of his best work.

Africa: Ceremony, Song, and Ritual is based on the primitive folk music of Western Africa. Inspired by the recording and research of Mr. Stephen Jay, the work features traditional ceremonial music for dance and entertainment as well as dynamic percussive invocations and historical songs.

African musicians feel that they bring life to their instruments just as God gives life to the musician. As a result, individual instruments are believed to possess consciousness and are treated with the same respect and reverence given to an honoured living person. The drum, the featured section in this work, is considered a sacred object as well as a musical instrument. It is believed to be endowed with mysterious power which has been incomprehensible to the many missionaries and early travelers on the African continent. As one listens, the mind experiences a wide range of emotions including joy, fear, hope, and grief.

OYA "Primitive Fire" recreates man's conquest of fire. In the beginning of time, man discovered that he could create the illusive power by striking two flints together. He gathered his sticks and dry leaves and kindled them. The flames begin to rise very slowly, yet steadily building higher and higher into a large writhing body of energy spreading across the horizon. Suddenly, it begins to fade.....slowly...losing life.....then the last spark ascends to the heavens and leaves the earth in darkness.

The "Ancient Folk Song" originates from Ghana, situated in the tropical belt of West Africa. It is a land of lush tropical beaches and rocky lagoons. The peaceful tranquility of this beautiful country was first disturbed by European settlers in the 1500's as Ghana became the centre for exporting slaves and gold. As a result, the area became known as the Gold Coast. A secondary melody based on the folk song "Marilli" weaves throughout the final statement of the original theme.

With thunder and lightning as his weapon, Shango, the God of Thunder revisits the earth. To herald his return, his devotees chant his invocationary praise. The big and small drums made of hollow trees and the skins of rams resound throughout the night as circles of worshipers dance to a frenzied state. The joyous opening statement returns amid the primal percussion drawing the work to an exhausting conclusion.

WENDY J. GRASDAHL, Conductor

Wendy Grasdahl is well known across Canada as a conductor, teacher, and trumpet performer. Her professional experience encompasses teaching at university and college levels, as well as provincial workshops, clinics, festival adjudication, private teaching and military band work. She is a Visiting Assistant Professor at the University of Alberta, teaching brass and conducting the Concert Band.

As an officer in the Canadian Naval Reserve, Wendy conducted military bands in Alberta, British Columbia and Ontario. She is in demand as a clinician and guest conductor for school programs, as well as summer music programs, including the International Music Camp at the Peace Garden on the Manitoba/US border. She received the prestigious Distinguished Service Award from the International Music Camp for ten years of conducting and promoting band in North America. Previous awards include the Faculty Association Excellence in Teaching Award from the University of Prince Edward Island.

Wendy has appeared as a trumpet soloist and in professional ensembles throughout Canada. She is a clinician for Yamaha Canada, is a founding member of the brass quintet "Five of a Kind", and performs with the Mill Creek Colliery Brass Band.

Wendy is the founder, Artistic Director and principal conductor of Festival City Winds Music Society, a comprehensive adult community band programme which is comprised of three Concert bands.

Ms. Grasdahl holds a Bachelor of Music degree in Music History from the University of Alberta, a Master of Music degree in Trumpet Performance and Pedagogy from the University of Calgary, and a graduate level Fine Arts Diploma in Symphonic Band and Wind Ensemble Conducting and Literature from the University of Calgary.

University of Alberta Concert Band, 2006-2007
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Piccolo

*Jennifer Kirkaldy

Flute 1

*Stephanie Stormes

*Lisa Procyk

Caitlin Miller Fewer

Meagan Grabowski

Kelsey Hill

Rebecca Hamilton

Flute 2

Nikqueta Chojnacki

Steph Wong

Pamela Zilinski

Kayla Zaozirny

Melanie Armand

Monica Jeremy

Oboe

*Eric Wolfe-Gordon

Sarah Sims

E-flat Clarinet

Lyndsey Cohen

Clarinet 1

*Janna Trace

*Nita Sankar

Steph Isaac

Collin Rattray

Tony Buchanan

Marianne Roos

Clarinet 2

Lisa Fedan

Leah Halliday

Vivian Leung

Emilia Lim

Erin Moffatt

Clarinet 3

Kate Marlow

Rebecca Akierman

Johnathan Keith

Kathleen Reynolds

Erin Shypanski

Andrew Merrell

Bass Clarinet

Joanna Gottlob

Kirstyn Schmidt

Bassoon

Lyndsey Cohen

Alto Sax 1

*Jayson Erickson

Alto Sax 2

Danielle Smith

Christina Williamson

Tenor Sax

Mathew Harris

Baritone Sax

Michael Morimoto

Horn

*Michael Clark

Travis Flath

Kendra Jocksch

Kayleigh Cline

Jennifer Forbes

Stephanie Wichuk

Trumpet

*Allison Webb

Evan Meyer-Scott

Max Mazur

Justina Watt

Matthew Johnson

Chris McMurren

Lauren Webber

Patrick Corrigan

Trombone

*Craig Goueffic

Nelson Knutson

Brett Feland

Mike Preiksaitis

Nevin Stepan

Amanda Leaf

David Galloway

Euphonium

*Justin Kautz

Peter Marriott

Loreley Will

Tuba

*Stuart Geers

Sara Marsh

String Bass

Mackenzie Cooper

Percussion

*Shaun Hosegood

Trevor Brooke

Tina Chia

Francis Tenorio

Cody Schellenberger

Zach Smith

Jeana Ridley

Piano

Francis Tenorio

Harp

Megan Kan

*Denotes Section Leader

Upcoming Events

April

1 Sunday, 8:00 pm

University Symphony Orchestra
Tanya Prochazka, Conductor
Third Piano Concerto: Prokofiev
Soloist: Michelle Schamehorn
Winner, USO concerto competition
Fifth Symphony: Shostakovich
Admission: \$10/stud/sen, \$15/adult

2 Monday, 12:00 pm

Music at Noon, Convocation Hall
Student Recital Series
Featuring students from the University
of Alberta Department of Music
Free admission

2 Monday, 7:30 pm

Grant MacEwan College/University
of Alberta Jazz Bands
Raymond Baril, Tom Dust and Craig
Brenan, Directors
John L Haar Theatre, Centre for the
Arts, Grant MacEwan College
Admission: \$8/stud/sen, \$10/adult
For more information, call 497-4436

2 Monday 8:00 pm

Doctor of Music Recital
Aaron Au, violin
Free admission

7 Saturday, 3:00 pm

Happnin', The U of A Jazz Choir
John McMillan, Director
Program will include works by Henry
Mancini, Louis Primo, Sting, Peter
Gabriel, John McMillan, Ian Trace, and
Billy Wunarto
Admission: \$10/stud/sen, \$15/adult

11 Wednesday, 7:30 pm

Doctor of Music Recital
Brendan Lord, Choral Conducting
Eastertide
Ensemble X47 and the X47 Chamber
Orchestra with special guests,
the All City Children's Choir
featuring J S Bach's *Easter Oratorio*,
and works by Rheinberger, MacMillan,
Enns, and Finzi
All Saints Anglican Cathedral
Free admission

17 Tuesday, 5:00 pm

Hear's To Your Health
Lidia Khaner, oboe
David Hoyt, French horn
Janet Scott-Hoyt, piano
Works by Poulenc and Reinecke
Foyer, Snell Auditorium,
Walter Mackenzie Health Sciences
Centre, University Hospital

17 Tuesday, 8:00 pm

Master of Music Recital
Irene Bosma, piano
Free admission

20 Friday , 8:00 pm

Music at Convocation Hall I
7:15 Pre-Concert Introduction
Tanya Prochazka, cello
Guillaume Tardif, violin
Russell Whitehead, trumpet
Roger Admiral, piano
Works by Howard Bashaw, Paul
Steenhuisen and Andriy Talpash
Admission: \$15/stud/sen, \$20/adult



Please donate to Campus Food Bank

Unless otherwise indicated - Convocation Hall, Arts Building

All concerts and events are subject to change without notice. Please visit our website: www.ualberta.ca/music or call 492-0601 to confirm concert information (after office hours a recorded message will inform you of any changes to our schedule).